

Lesson Plan Sequence	Creative Arts	Whole Class		
Class: 1/2D	Topic: Visual Arts (COGs)	Week: 3	Date:	
<b>Anticipated Outcomes:</b> MUS1.1 Sings, plays and moves to a range of music, demonstrating an awareness of musical concepts MUS1.2 Explores, creates, selects and organises sound in simple structures • explores available sound sources to create a seascape				
<b>What do I want the students to learn:</b> Investigate the textures contained in the school environment and make an artwork. MAKE A TEXTURE MURAL based on there school environment				
Activity/purpose/class structure	Indicators	Resources	Assessment	IOT elements
<b>1.Singing - Taba naba</b> Teach a traditional song such as ‘Taba Naba’ (from Vocal-Ease modules 1 & 2, p. 53, track 19). ‘Taba Naba’ is a song from Darnley Island in the Torres Straits. It is about rowing out to the reef in a dinghy and is accompanied by actions which are performed while sitting and singing. • Encourage the students to keep the beat on their knees while listening • Teach the song and actions. • Add simple ostinato patterns to accompany the singing. Ostinatos are repeated rhythms or melodies.	• maintains a steady beat • sings in unison • adds actions to accompany singing.	Vocal-Ease modules 1 & 2, p. 53, track 19).		
<b>2. Soundscape</b> • Experiment with creating a sea soundscape. Discuss sounds you may hear near the sea and use voices, environmental sounds and available instruments to rec-reate the sounds. Organise sounds into a class seascape to introduce the song	• explores available sound sources to create a seascape.	percussion instruments if pos- sible		
<b>3. Dance/Drama</b> • DISCUSS THE FREEZE SIGNAL Warm-up: using imagery from the local natural and built environment, instruct students to: - slowly make a bridge over the Parramatta river ( <i>move the body into an arch shape, with hands and feet on the floor</i> ) - slowly make a flat bridge over the river ( <i>push-up position</i> ) - slowly put your nose in the river ( <i>kneel, with bottom on heels, arms extended forward along the floor, head down</i> ) - slowly come up for air ( <i>kneel upright, extend arms over the head and look to ceiling with the chest open</i> ). Repeat.  • Students use different body parts, e.g. right hand, left foot, ear, knee, hip, nose, to <i>make a pathway of a slow, winding, wide river</i>  <b>Imagine you are rowing in the reef</b> - You see the calm blue water - it is very blue indeed, and so clear, you can see the fish swimming. Move your arms like your rowing through the water. A breeze is getting up - it’s harder to row..... the storm clouds are setting in, you think you might be stuck off the island, you’re really nervous. ..... it passes - you get out of the dinghy and start to walk home. You walk through the bushland. There aren’t any buildings - there aren’t any cars - what do you hear? (hot seat) - what do you see? I hear the sqwalk of a bird high up in the trees above me, the wind whistling through the trees				

<ul style="list-style-type: none"><li>• In pairs, students mirror each other’s movements very carefully. Ask students to perform the movements at a low, medium and high level. They perform the same movements, but facing away from each other, at different levels, fast and slow, smooth and jerky etc.</li></ul> <p>View two dance works from the Quantum leaps video: excerpt from Philippe Genty’s stowaways and excerpt from Fish.</p> <ul style="list-style-type: none"><li>• Discuss the pieces using focus questions, for example:<ul style="list-style-type: none"><li>- what sort of environment has been created?</li><li>- what does it remind you of?</li></ul></li><li>• Describe the movement of the dancers, for example:<ul style="list-style-type: none"><li>- what shapes did the dancers use?</li><li>- how do they use their arms?</li><li>- how do they move through the space?</li><li>- what is the dance about?</li></ul></li></ul>		Quantum Leaps Video excerpt from Philippe Genty’s stowaways and excerpt from Fish		
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NOTES ON DARNELY ISLAND

The Torres Strait Islands are a unique part of Australia and unlike any other part of this vast country. It is an archipelago of small islands between Cape York, the northern point of the Queensland land mass and the south coast of Papua New Guinea, stretching about 120 km from north to south and around 150 km north eastwards to the northern outliers of the Great Barrier Reef.

The islands, ranging in size from Prince of Wales Island (Muralag), with a diameter of roughly 23 km to tiny coral sand islets less than a hectare in area. The larger islands have permanent inhabitants, the mainly Melanesian Torres Strait Islanders, a people related to the inhabitants of nearby Papua New Guinea, with whom they share many cultural traits. An exception is the Kaurareg people of Muralag (Prince of Wales) Island, Hammond and Horn Island who share certain cultural traits and identify with the Aboriginal groups of nearby Cape York.

Traditional languages are still spoken: Muralag, an Aboriginal language, in the south west as far as Mabuiag; Kalaw Kawaw Ya in the north western islands of Boigu, Dauan and Saibai; Kala Lagaw Ya in the central islands; and Meriam Mir in the north eastern islands of Ugar (Stephen I.), Erub (Darnley I.) and Mer (Murray I.). But an English based island Creole (sometimes called “Broken”) is the Lingua Franca in all the islands and, of course, English is taught in the school and understood by all.

There are moves towards greater autonomy for the islands and control of their natural resources, especially the sea, that still provides the islanders with food; there is a fish processing plant on Yorke Island (Masig). Murray Island (Mer) is the home of the late Eddie Mabo, who was a pioneer of the Land Rights movement: in 1982 he led a group of five Torres Strait Islanders who successfully argued against the notion of “Terra Nullius”, the myth that Australia was in fact “empty land”, unoccupied ready to be colonised; the Murray Islanders had been there for thousands of years and thus could “prove” their ownership to the land. The High Court of Australia rejected the “Terra Nullius” myth in 1992, recognising the principle of Native Title before the arrival of the British, 200 years ago.

*Taba naba naba norem.*

*Come. Let us go to the reef.*

*Tugei penaisir mi dinghy em nabatre.*

*Get into the dinghy when the morning tide is low.*

*Mi ko keimi sirir em narbare.*

*Let us row to the edge of the reef.*

*Taba naba norem*

*Come. Let us go to the reef.*